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Prinzessin Christine - JWK Mus.Ms. 1

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15. Sextetto

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Handwritten musical score on aged paper. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The notation is written in a historical style, likely from the 18th or 19th century. The score is organized into systems, with some staves grouped together by a bracket. The music appears to be for a large ensemble or orchestra, given the number of staves and the variety of markings.

Dynamic markings include *ff* (fortissimo), *pp* (pianissimo), and *mf* (mezzo-forte). There are also markings for *cres* (crescendo) and *dim* (diminuendo). The score includes various rhythmic values and rests, as well as some text annotations like "Op. 11!" and "Op. 12!".

The notation is dense, with many notes and rests across the staves. The paper shows signs of age, including some staining and wear at the edges. The overall appearance is that of a well-used manuscript or working draft.

Wie Jesu sie wieder, u. pater-ya d'ne! ab sebat p'f' p'f'alted'ne
 Pater-ya d'ne! ab sebat n'ur
 Pater-ya d'ne! ab sebat n'ur
 Pater-ya d'ne! ab sebat n'ur

Paul: singt mit Orgel
San: singt mit Orgel
Archi: milt' d' Orgel

Handwritten musical score for a church service, featuring multiple staves of music and German lyrics. The score is written in a historical style with various clefs and note values. The lyrics are in German and appear to be a prayer or hymn. The text is written in a cursive hand and is interspersed with musical notation. The score is organized into systems, with each system containing several staves of music. The lyrics are written below the musical staves, and some words are written above them. The paper is aged and shows signs of wear, including some staining and discoloration. The overall appearance is that of a historical manuscript or scorebook.

Hl. Geist, du gib uns die Gabe der Weisheit, die uns zu dem
 Hl. Geist, du gib uns die Gabe der Weisheit, die uns zu dem

Hl. Geist, du gib uns die Gabe der Weisheit, die uns zu dem
 Hl. Geist, du gib uns die Gabe der Weisheit, die uns zu dem

Hl. Geist, du gib uns die Gabe der Weisheit, die uns zu dem
 Hl. Geist, du gib uns die Gabe der Weisheit, die uns zu dem

Sopranos von Jugend und Weisheit, ein Jesu an sei-ner Seite, er hat die
 Erziehung im - und lie-ben Weisheit, ist Jesu - bei die-rem in - dant, er hat die
 Aufsicht im - und lie-ben Weisheit, ist Jesu - bei die-rem in - dant, er hat die

Solo

offio

Lied, ob du bist ein Pfaffenkind die Ketzersucht, ja Maria der Himmelstempel

Lied, wir sind die Augen des Menschen die dich suchst, ob du bist ein Pfaffenkind die Ketzersucht, ja Maria der Himmelstempel

lao.

Handwritten musical score for the first system, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'pp'.

Pausen

Handwritten musical score for the second system, including vocal lines with German lyrics and piano accompaniment.

Seinmal das ganz, und wandelt in Land der wun- derliche und Besinnung, und wandelt in

Seinmal mein ganz und lufnet der Quäntung im andli- chen Besinnung, und lufnet den

Staat was das ganz, ab seinmal das Besinnung im andli- chen Besinnung, ab seinmal das

Handwritten musical notation on the left page, including notes and clefs.

Main handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings.

verwandelt in Freude den gang!

besah die Freuden im - mer

besah und die Freuden in der end

Reinung.

li - san Reinung.

li - san Reinung.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, rests, and dynamic markings. The score includes a large handwritten word "Pausen" (Pauses) written across the middle of the page. At the bottom right, there is a handwritten phrase "Jef sui ba Sij".

Loco.

Freunde die klugfunde Kunst, es ist so bel mir Freunde die klugfunde Kunst.

Handwritten musical notation on the left page, including notes and clefs. Some text is partially visible at the top left: "soo:" and "soo:".

Main handwritten musical score on page 18. It consists of multiple staves with notes, clefs, and dynamic markings. A central section contains the following text:

Adieu salut fin in iudicium ad per ligna Crucis!

At the bottom right of the page, there is a signature: *P. J.*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in German. The notation includes notes, rests, and dynamic markings such as *ff* and *mf*. The lyrics are written in a cursive hand.

Lyrics (top section):
 Ich hab' mich selber in die Welt gesetzt,
 Ich hab' mich selber in die Welt gesetzt,
 Ich hab' mich selber in die Welt gesetzt,
 Ich hab' mich selber in die Welt gesetzt.

Lyrics (middle section):
 Ich hab' mich selber in die Welt gesetzt,
 Ich hab' mich selber in die Welt gesetzt,
 Ich hab' mich selber in die Welt gesetzt,
 Ich hab' mich selber in die Welt gesetzt.

Lyrics (bottom section):
 Ich hab' mich selber in die Welt gesetzt,
 Ich hab' mich selber in die Welt gesetzt,
 Ich hab' mich selber in die Welt gesetzt,
 Ich hab' mich selber in die Welt gesetzt.

Handwritten signature or name at the bottom of the page.

ritardando.

Handwritten musical score for a string quartet. The score is written on ten staves. The first five staves are for the first violin, second violin, first viola, second viola, and first cello. The last five staves are for the second cello, double bass, and arco. The music is in a major key with a 3/4 time signature. The tempo is marked *ritardando*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also some handwritten annotations in German, including "nun Pizzicato", "lufen Pizzicato", and "arco". The page number "29" is written at the bottom center, and "30" is written at the bottom right.

feelige Luft! ab fabelst auf pfualthen die Klogfunde Luyf, zu Mann dab
 feelige Luft! ab fabelst mit Luyden die Klogfunde Luyf, zu Mann dab
 feelige Luft, ein feelige Dufend Luyf babst die Luyf, ab Dufend die
 feelige Luft, ab fabelst die Luyden die Klogfunde Luyf y. p.
 feelige p. p.

Gimmelt auch die Lüfte, und erwidelt in Luthers fromm'ner fromm'ner
 Gimmelt auch die Lüfte, ab geschwindel der fromm'ner in ant-lich-er fromm'ner, in
 Gimmelt auch die Lüfte, ab geschwindel der fromm'ner in ant-lich-er fromm'ner, in
 Gimmelt auch die Lüfte, ab geschwindel der fromm'ner in ant-lich-er fromm'ner, in

Handwritten musical notation on the left page, including notes, rests, and dynamic markings such as *pp.*

Main handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The score includes several systems of music, with some staves containing rests or specific markings like *otto*.

Refrey, wie
 je font je m'indou, w je ali-ye d'ou! ab je bal piffpallou di klaz fouda

Refrey, je
 fer ba d'ou m'indou, w je ali-ye d'ou! ab je bal m'indou d'ou di klaz fouda

Refrey, je
 je font je m'indou, w je ali-ye d'ou! m'indou je ali-ye d'ou d'ou d'ou d'ou d'ou

je font je m'indou, w je ali-ye d'ou!

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The score includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive hand and include the following text:

Ich will die Sünde der Sünde gehen und die Sünde der Sünde gehen, 2. wandelt in Sünde der Sünde gehen und die Sünde der Sünde gehen, 2. wandelt in
 den Sünde! - und die Sünde, 2. p. p.
 Ich will die Sünde der Sünde gehen und die Sünde der Sünde gehen, 2. wandelt in Sünde der Sünde gehen und die Sünde der Sünde gehen, 2. wandelt in
 Ich will die Sünde der Sünde gehen und die Sünde der Sünde gehen, 2. wandelt in Sünde der Sünde gehen und die Sünde der Sünde gehen, 2. wandelt in

The page number '37' is visible at the bottom center.

Freude war genug - - - - - nach Psalmen.

Abendmahl und - - - - - Lied der Psalmen.

Trübsal und - - - - - Lied der Psalmen.

Solo

mp.

pp.

Freudigung ein gutes Glück, zu Deine Güte zu loben sey unsrer ansehnlichste Pflicht, den Wonne mögen loben, In

pp.

bedürftig ein gutes Glück, zu Deiner Güte loben sey unsrer ansehnlichste Pflicht, den einzigsten loben, In

Viola.

Handwritten musical notation on the left page, including notes and rests.

Main handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings.

Handwritten lyrics: *Hand verlaßt und mißt, die Hand - wann - laßt und mißt.*

Handwritten lyrics: *Hand die Hand die Luft, Hand die Hand, die Hand die Luft.*

Handwritten musical score for a choir, consisting of approximately 12 staves. The lyrics are written in German and are as follows:

In der - weltan, mit ge - heimlich seit der Or - gan, allab
 nom ank - felkan, das spi - lly, ab ist kein L - auf, auf! die

The score includes various musical notations such as notes, rests, and clefs. There are some handwritten annotations in the upper right corner, including the number "812". The manuscript shows signs of age, with some staining and wear at the edges.

A handwritten musical score on aged paper, featuring multiple staves. The top section includes staves for vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The central part of the page contains the German lyrics for a hymn, with musical notation (notes and rests) placed above and below the text. The bottom section includes a bass line and a final staff. The score is written in a historical style, likely from the 18th or 19th century.

The lyrics are:

alleh windpuffen an fah - lant, un - ser
 Gassenung ist kein d'rauf, alleh
 windpuffen an fah - lant,
 un - ser ist an - fah - lant, still ist
 in die Gassenung auf, auf, die

Handwritten musical score for a choir and instruments. The score is written on multiple staves. The vocal parts include lyrics in German. The instrumental parts include strings and woodwinds. The music is in a common time signature and features various musical notations such as notes, rests, and dynamic markings.

al lab *windstiffen und feil hat,* *mühsal* *hoffnung ist dein Erlöser.*

stimm *ist zu - fallen,* *fallst* *ist dein Zuversicht* *musikal;* *al lab*

po.

48

49

mpo.
pp.
pp.
col Fl. pmo.

und wir laßt die Straute wallen, und die Schmelz der Orkan,
 laßt die Straute wallen, und die Schmelz der Orkan, alle!
 wird die Spei ant-sulhan, In die hells, ad ist die Lohaf, auf! die

Alle Menschen sind von Gott erschaffen,
 in dem Bild Gottes hat er sie geschaffen,
 nach seinem Bild hat er sie geschaffen,
 nach dem Bild Gottes hat er sie geschaffen.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and German lyrics. The lyrics are arranged in two columns, with the right column starting in the second measure. The text includes:

1. *intra Gattung ist die Natur, intra Gattung ist die Natur,*
 2. *schick' ich die Zerkniff' nass'!* *schick' ich die Zerkniff' nass'!*

The score includes various musical notations such as notes, rests, and clefs. There are some markings above the staves, possibly indicating dynamics or performance instructions.

Handwritten markings above the staves, possibly indicating dynamics or performance instructions.

52

53

piu mosso?

The musical score consists of approximately 15 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *ff*. There are several instances of the tempo marking *piu mosso* written in cursive. The score is divided into measures by vertical bar lines, with repeat signs (double dots) appearing at the beginning and end of sections. The handwriting is in dark ink on aged, slightly yellowed paper.

Doni Schifol,

impetu *Stimmung*

Zu

miss

fall

ist

Handwritten musical notation on the left page, including staves with notes and clefs. Includes the word *Ad lib.* written vertically.

Main handwritten musical score on the right page, featuring multiple staves with notes, rests, and clefs. Includes the word *Ad lib.* written vertically.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation includes various rhythmic values and dynamic markings such as *pp* and *loco*. The score is arranged in a system with several staves, some of which contain rests. There are some ink stains and corrections visible on the manuscript.

Prinzipal: Mein und weiter.
 / Dauband / fängt an in dem großen Hofe sollt ich die große mich zusammen, d'p
 zivert die gemalin die Fronnenben nach vorgerstellt zu werden. Dief wo
 sind ich Worte, um zu sagen, das sich weiter den byub. hier fand ich sie, die reig
 unim hiez geworff, die mir und Baudes ich geweset, sie fand ich sie - d'war
 Christin